

SCORE OF SUCCESSFUL WASHINGTON GIRL-BACHELOR ARTISTS GIVE CITY VIGOROUS ART CENTER WITHOUT "VILLAGE" FRILLS

HONEST BOHEMIA IS DEVELOPED BY SERIOUS WORKERS

Follow Careers Under Great Difficulties, Yet
With Joy Born of Courage—"Quartier"
Atmosphere More Real Than That of Over-
exploited "Greenwich Village."

"A book of verses underneath the bough,
A jug of wine, a loaf of bread—and thou
Beside me singing in the wilderness—
Oh, wilderness were Paradise enow!"

THEIR name is legion—these brave bachelor girls who have chosen Art for a career! Yes, right here in Washington one may find at least a successful score of young women artists, stowed away in alley studios that for picturesqueness and atmosphere would rival the "quartier latin" of Paris, studios far more unique than the almost conventional and over-exploited Greenwich Village of New York.

Some of these painters and sculptors of Washington are known abroad, several are quite famous throughout America, and even the younger set here have already achieved a local reputation. Yet Washington has never before been regarded seriously as an art center. It has been somewhat of a surprise to many people to learn recently of the art activities and interests of the Capital City, to know that we have here more artists per hundred to the population than probably in any other part of the United States. Many, many young men and women follow under great difficulties their chosen career, yet with joy that they have had the courage to have "starved, feasted, despaired, been happy!" a la Browning.

WOMEN EMANCIPATED.

When that most celebrated of French animal painters, Rosa Bonheur, adopted the masculine knickerbocker attire in order that she might work at the stock yards and there study her favorite subjects at close range, she emancipated the woman artist from a certain conventionalism which had previously marked the feminine career in art. Madame Vigee Le Brun was of that earlier type, if we may guess from the famous portrait of herself and her beautiful daughter, a couple of equally captivating vamps, who look like sisters. Still earlier in England the charming Angelica Kauffman, who was the first woman member of the Royal Academy, fascinated its president, Reynolds, the leading portrait painter, but she married instead an Italian count, though Sir Joshua may have been somewhat consoled by Mrs. Siddons, whom he painted so wonderfully as "The Tragic Muse."

In France even today the most famous modern French woman painter and the first after Rosa Bonheur to receive the red ribbon of the Legion of Honor, the entrancing Mile. Helene Dufau who last year visited New York and painted many commissions there, in her youthful career, years ago, very greatly shocked the French public by painting the nude "en plein air." For the first time, figures of the nude out of doors were painted in natural scenes, street scenes taking a swim in the Seine, or fanciful subjects in ideal composition, like "Spring," a beautiful nude playing with the squirrels and birds, which latter picture she exhibited in New York last season. It was a design for a fireplace decoration, and one could hardly believe today that twenty years ago her boldness had actually been reproved by an almost Victorian French public of that day. Mile. Dufau has many famous mural decorations in Paris, and she also decorated the walls of the poet Rostand's villa with intriguing studies, also in the nude. Yet, at the same time, this artist's facile brush produces very excellent conventional portraits, one notable success being the seated three-quarter length of Miss Anne Morgan, a picture widely copied after its exhibition in New York.

Our Washington women artists are perhaps not so extreme as the knickerbockered Rosa Bonheur, whose splendid "Horse Fair," in the Metropolitan Gallery of New York, would alone justify almost any unconventionalality. Nor are our Washington bachelor girl painters so addicted to the nude as Mile. Helene Dufau, who is a most attractive and refined young French woman, but we have women artists as charming and as industrious, and if they were more widely recognized, who know, perhaps as famous, too! Many of them have achieved a distinctive style, and each is different from the others.

Some, even, do not wish to be classed as belonging to Washington's Bohemia, since they have always lived at home and still have accomplished good work.

SCATTERED OVER CITY.

The Latin quarter here is scattered all over the city, and in these studios, hidden away often in unsuspected places, Victor Flambeau has found a warm welcome and the same hospitality for which the Paris "Quartier" is so noted. The artists will always share their proverbial last crust. These successful Bohemian girl artists are not starving here, though there are some others in Washington attempting to follow the career of art by going hungry a good share of the time. And surely no one would ever espouse art for financial advancement, since its returns are so uncertain. Yet those who do follow the ideal by choosing the career they love set a commendable example, although sometimes their best efforts may go unpaid and unappreciated.

One of the loveliest artist haunts which Victor Flambeau has discovered is the house and garden of Miss Bertha Noyes and her sister, at 614 Nineteenth street northwest. They rescued a fine old colonial mansion from decay, and have restored it in perfect style throughout, the interior being adorned with priceless antiques gathered from many localities. The ivy-festooned garden, entered through a blue-green gate, is an enchanted spot. Here they entertained a large party in honor of Mme. Anie Mouroux, the brilliant French medalist, who came to Washington with a commission for a portrait medal of President Harding, ordered by the French government.

LEADING PATRON.

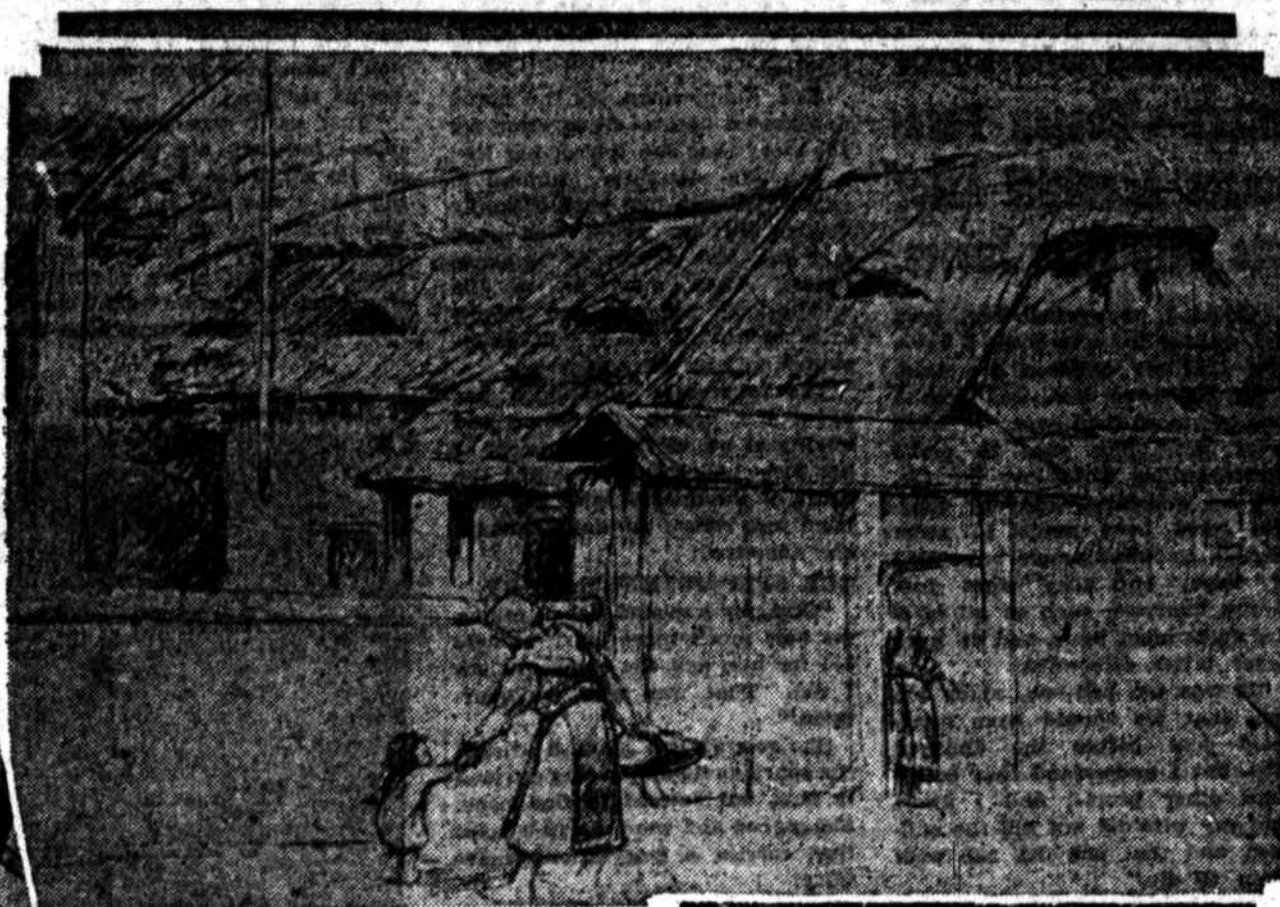
Miss Noyes is a leading art patron, besides being such a successful painter that her picture in the spring artists' show at the Corcoran was almost the first to attract attention on entering the gallery. It was a seated portrait of "Madame Du Pau," the popular French model, who was made up with a chic little costume and fancy silk parasol, all in bright color and exceedingly decorative. The picture has since been exhibited at the Arts Club, of which Miss Noyes was one of the founders, and there it was given a place of honor. In all her portraits Miss Noyes is exceedingly faithful, and she often imparts a certain wistful look that is the last word of charm in a feminine portrait. The summers Miss Noyes and her sister usually spend at Provincetown, where they have a delightful cottage with the artist colony, but sometimes Miss Noyes goes to Europe, and she prefers Scandinavia.

Another artist resort which has often allured Victor Flambeau is St. Matthews alley, and here at No. 3 Miss Catherine C. Critcher has her interesting studio and school of art, not far away from the noted sculptor, George Julian Zolnay, and other artists. This section, behind the big church, was merely a group of old stables and garages, until the artist group began to settle there and redeemed some very attractive, almost abandoned buildings.

Miss Critcher is a Washington girl, born in Westmoreland county, Va., the birthplace of George Washington. She lives at the Arts Club, 2017 I street northwest, of which she also was one of the founders. Her seated, three-quarter length portrait of "Glenn Madison Brown," another Washington artist and member of the Arts Club, received first prize, the silver medal, in the recent exhibition of the Washington artists at the Corcoran Gallery. She held a one-man exhibition in May at the Arts Club, when she showed another im-

A FEW samples of the art of Washington bachelor girl artists, with a glimpse of the home of the Arts Club in I street northwest. At the top are two European scenes with kiddies, by Anna Milo Upjohn. In the center is "Our Marine,"

by Catherine C. Critcher, who is shown at work in her studio. At the bottom are three portrait studies, two by Virginia Hargraves Wood and the other, a portrait of Glenn Madison Brown, by Miss Critcher.



portant portrait, "Our Marine," a young soldier whom she selected for a model from a squad of men returned from overseas. Her still-life studies—fruit, flowers, porcelain or pottery—are strong in color and well modeled, and often show a pleasing cubistic effect.

"I have always tried to profit by criticism," Miss Critcher tells us, "and I feel that an artist should be willing to listen to and accept criticism. If I have made progress, I believe it has been due to that effort." Miss Critcher studied with the noted American artist, Richard Miller, and in Paris with Charles Hoffbauer. She has a valuable collection of antiques, with rare old bits of mahogany. Her studio and art school is a busy place on Saturdays, when many students come to her from the schools of Washington. On

other days one may usually find her busy herself with a model, for she is always painting. Her work is dominant and positive, with nothing negative or sentimental, though she is herself very feminine.

WORK TOOK HONORS.

Miss Sarah Munroe, at the recent Washington artists' show, displayed two Provincetown pictures that received much attention, and one of which had the place of honor in the Corcoran hemicycle. They were portrait groups, strong in color and original in composition. Miss Munroe's style is decidedly modern, though she does not consider herself futuristic. Her "Summer Day" had the place of honor in the Provincetown exhibition last season, and was afterward shown at the Boston City Club.

"I have worked for light, color, and atmosphere," says Miss Munroe, who has a charming home at 1903 N street northwest, with an attic studio. She also is interested in architecture, and has redecorated several fine old houses, including the one next door, 1905 N street. Brilliant summery effects are evident in Miss Munroe's recent work, "Under the Pergola," "Tomorrow's Hat," and "Models Resting," interesting studies of girlish figures, the last with something of the primitive about it, painted at Provincetown, where she has an adorable summer house, with a glass-enclosed studio.

Miss Munroe, who studied in New York and Paris, and with noted American artists, Hawthorne, Richard Miller and Childs Hazzan, paints in a very individual style, in oil, water color,

and tempera. Only her Provincetown Portuguese subjects were rather somber, in keeping with the temperament of the sitters.

A Washington girl who received honorable mention in the recent artists' exhibition, which was open to out-of-town painters as well, was Miss Hattie E. Burdette, for a carefully executed composition of still life. And Miss Burdette, who resides at 2140 N street northwest, with a studio at the Nansemond, was also one of the fortunate few who sold a picture during the exhibition—a flower study very delicately painted. Her own one-man show at the Arts Club later received much praise and displayed a variety of styles, the place of honor being given to a pastel portrait of a girlish figure called "Springtime." Another very nice portrait study was named "At Eve-

ning." Her work has a poetic quality, and in the portraits she centers the interest in the eyes, where she catches the effect of soul, which was always the aim of the old masters, but is too often forgotten in this later day. Another portrait, "The Mantilla," also attracted attention, as did the picture of the "Man With the Viola."

STUDIOS FORM CENTER.

One of the best-known and most active of Washington women artists is Miss Clara Saunders, whose studio is at the Art Center, 1106 Connecticut avenue northwest. This is another of the new artist localities, made available through the foresight of Mrs. William Hitz, wife of Justice Hitz. The upper floors of this building have been remodeled into convenient studio rooms, with an auditorium and gallery where a series of lectures and

exhibitions have been carried on during the past season. Leading artists have been attracted here, including Pierre Neytens, the ether; Miss Juliet Thompson, who was a Washington girl, but had lived many years in New York, with a studio in Greenwich Village, and the sculptor, David Edstrom, who has been spending the winter here while completing the model for his colossal monument, "Man Triumphant." Miss Saunders, whose work is vigorous and full of color, has not been exhibiting of late, but it is hoped that we shall soon see more of her pictures. Her summer she usually spends in Provincetown. Miss Saunders is a highly successful art teacher.

Add new why not take the trolley car which passes the Art Center and run over to Miss Dorothy Dent's Oriental Studio, at 906 A street southeast.

"I cannot explain why I feel such a deep interest in Chinese, Japanese and East Indian art," confesses Miss Dent. "It would seem that I should feel the romance of American history, but I do not react that way. Yet at any photograph of an Oriental art object or picture I feel a native, since my earliest recollection, my mind has kindled, and I felt my desires drawn as if to my own."

DESIGNED JEWELLED ARCH.

Possibly Miss Dent's exotic taste developed from an exceedingly youthful visit to the World's Fair in Chicago, to which her parents took her as an infant, and which event assumed large proportions in her baby thought and always remained with her as an influence. It was Miss Dent who made the very beautiful designs for the Pan-American jeweled arches in the Armistice Day celebration last November at the opening of the disarmament conference. More recently she has exhibited various examples of illumination and handicraft designs at the Art Center, and Dr. Das Gupta, who held the important Hindu exhibit there, told Victor Flambeau that Miss Dent's illumination of Valentine Kirby's theme, "What Art Means to Me," was one of the most beautiful he had ever seen anywhere, even in the Orient. Miss Dent has a rare collection of Oriental curios. One of these objects is a handsome red lacquered chair, used exclusively in Japan by the priests of the temple, and brought to this country as loot, so Miss Dent says, adding, that there is only one other like it, and that is in the National Museum. A Japanese bride's kimono, of showy silk, is another curiosity. Miss Dent studied at the School of Industrial Art in Philadelphia, and at the Parsons School of Fine and Applied Art in New York. Mr. Decoud, of Washington, taught her the Persian script, in which she signs her signature to many of her designs.

Another Washington artist, with oriental leanings, is Miss Lesley Jackson, whose lovely Japanese scenes, shown at the Arts Club this spring, captivated all who saw them. There were seventy pictures, landscapes, figure and architectural subjects, mostly in water color, and their beauty reminded one that Miss Jackson was for several years secretary of the Washington Water Color Club, and is an exceptionally successful water colorist. She has also painted much in New England and elsewhere.

WORK IS REMEMBERED.

And one cannot forget today, in any review of Washington women painters, Miss Bertha Perrie, who just a year ago was concluding a busy and prosperous year of art work in Washington, to go to Gloucester for summer study, from whence she never returned to us. She painted there with great success during the season, landscapes, marines, Gloucester fishing smacks, the environment she loved so much. Some even thought her work the very best she had ever done. Then a sudden illness, unlooked for results, a brave light suddenly extinguished.

Miss Perrie was widely known as an artist and teacher, instructor in the Corcoran School, a founder of the Arts Club, and with a studio and private classes which kept her well occupied here. She had a wide acquaintance and was popular with all. Her pictures are possibly in more Washington homes than any other of our artists, except, perhaps, Lucien Powell, who has had almost phenomenal success.

An exhibition of Miss Perrie's work held in the fall at the Corcoran, brought many purchasers, and showed a wide range of styles and periods in her pictures, some of which had been painted during her study and travel in Europe. The Arts Club, too, held an exhibit of her work, and one of her best paintings was bought by them and hangs on the wall there. Even in the biennial exhibition of contemporary American artists, held at the Corcoran during the winter, Miss Perrie

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